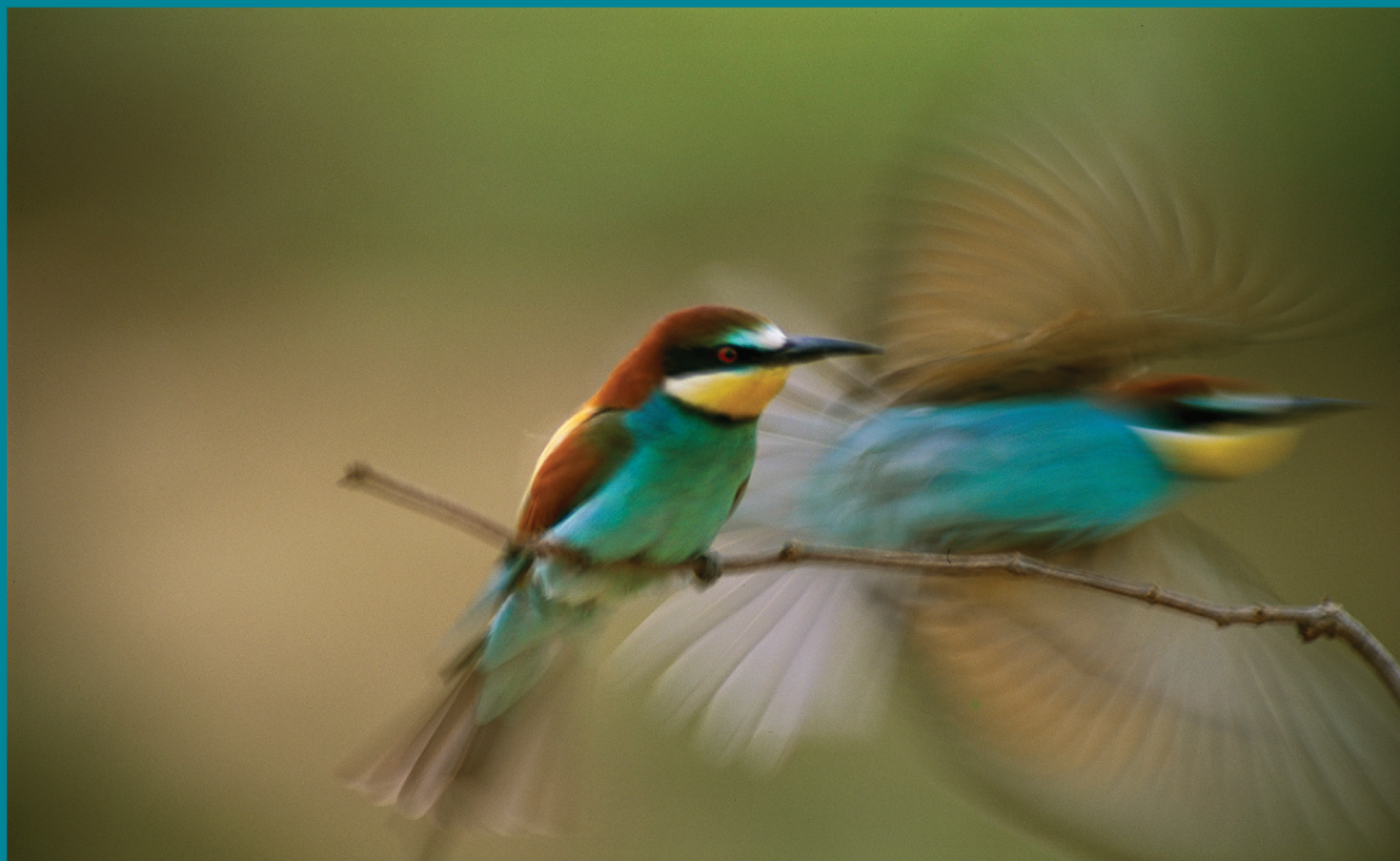


A GUIDE FOR EDUCATORS

Cannon *Art Gallery*

Feb. 22 – May 17, 2015



SIMPLY BEAUTIFUL

PHOTOGRAPHS FROM NATIONAL GEOGRAPHIC

 City of
Carlsbad
Cultural Arts

Simply Beautiful is produced and traveled by



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Steps of the Three-Part-Art Gallery Education Program

Resource Guide:

Classroom teachers will use the preliminary lessons with students provided in the pre-visit section of the *Simply Beautiful: Photographs from National Geographic* resource guide. The resource guide has been written to align to the Common Core Standards. The Common Core Standards and the Visual Arts are a natural fit. A quality art education program teaches careful observation, attention to detail, evidence finding, awareness of process and dedication to craft which are all components of the Common Core Standards. In addition to aligning to the Common Core Standards, this resource guide was designed using the new National Core Visual Art Standards in order to stay current with best practices supported by the National Art Education Association. On return from your field trip to the Cannon Art Gallery the classroom teacher will use post-visit activities to reinforce learning. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at www.carlsbadca.gov/arts.

Gallery Visit:

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing original artworks, and learn that visiting art galleries and museums can be fun and interesting. Students will also recognize that art galleries present objects, artworks and artifacts that cultivates visitors appreciation and understanding of the world around them.

Hands-on Art Project:

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will expand their definition of what art is by viewing a range of artworks.
- Students will improve critical thinking skills as they read, write and create during integrated art lessons.

How to use this Resource Guide

This resource guide allows teachers and students to investigate the artworks and artifacts on display in the William D. Cannon Art Gallery's *Simply Beautiful: Photographs from National Geographic* exhibition while fulfilling the learning goals set by the Common Core Standards. The Common Core Standards and the Visual Arts are a natural fit. A quality art education program teaches careful observation, attention to detail, evidence finding, awareness of process and dedication to craft which are all components of the Common Core Standards. The *Simply Beautiful: Photographs from National Geographic* exhibition will inspire your students to look closely, analyze details and synthesize ideas in creative speaking, writing and studio art activities.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested lessons and art activities.
- Each lesson includes at least one image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at each image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the images.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Making the most of your Gallery Visit

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAME TAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

To cancel your reservation, please call 760-434-2901 or email tonya.rodzach@carlsbadca.gov and leave a message.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any arts education staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov.

The Artful Thinking Program

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of *Artful Thinking* Routines

- help to easily integrate art with other curriculum areas especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

Understanding Harvard's Project Zero: *Artful Thinking* Palette

What is the *Artful Thinking Palette*? Why is it useful to teachers?

The *Artful Thinking Palette* is a series of questioning strategies that were created to help develop students thinking dispositions and build a deeper understanding of content. The questions were designed to be used with works of art, music and other primary resources. They are known as thinking routines and meant to be used over and over again in the classroom. The teacher chooses the content, time, and thinking skill they want to foster. The routines can be used all throughout a unit. For example, at the beginning without prior knowledge, during with prior knowledge, and at the end of a unit to challenge or extend.

Why use the *Artful Thinking Palette*? What are the benefits?

The questioning strategies that make up the *Artful Thinking Palette* help students to find connections and move beyond the given. They help students to build clear explanations, consider different viewpoints and perspective, capture the heart of an idea and form conclusions based on reasoning and evidence. Regular use of the strategies helps to motivate students to think deeply and create a culture of thinking in the classroom.

Thinking Routine Categories: Reasoning centered, perspective taking, questioning and investigating, observing and describing, comparing and connecting, and complexity centered.

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at www.pzartfulthing.org/routines.php

Curriculum Connections

The lessons in this resource guide were designed using the **Common Core Standards**, along with the new **National Core Visual Art Standards** in order to stay current with best practices. The new National Core Art Standards are supported by the National Art Education Association. While following these standards is voluntary in the state of California these new standards support student learning with an emphasis placed on enduring understandings and essential questions taught through study of the visual arts. By including all aspects of creating, presenting, responding and connecting in the study of the visual arts, students learn through these updated standards the full scope of what it means to be an artistically literate individual.

For more information on the **Common Core Standards** visit <http://www.corestandards.org/>.

For more information on the **National Core Art Standards** visit <http://nationalartsstandards.org/>.

Curriculum Connections

National Core Art Standards for third and fourth grades.

Visual Arts/Creating

#VA:Cr2.1

Process Component: Investigate

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Grade 3

VA:Cr2.1.3

Create personally satisfying artwork using a variety of artistic processes and materials.

Visual Arts/Creating

#VA:Cr2.2

Process Component: Investigate

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question: How do artists and designers care for & maintain materials, tools, & equipment? Why is it important for safety & health to understand & follow correct procedures in handling materials & tools? What responsibilities come with the freedom to create?

Grade 3

VA:Cr2.2.3

Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

Grade 4

VA:Cr2.2.4

When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

**National Core Art Standards for third and fourth grades.
Continued.**

Visual Arts/Presenting

VA:Pr.4.1

Process Component: Relate

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

Essential Question: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

Grade 3

VA:Pr.4.1.3

Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

Visual Arts/Presenting

VA:Pr6.1

Process Component: Analyze

Anchor Standard: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question: What is an art museum? How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences? How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?

Grade 3

VA:Pr6.1.3

Identify and explain how and where different cultures record and illustrate stories and history of life through art.

Grade 4

VA:Pr6.1.4

Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

**National Core Art Standards for third and fourth grades.
Continued.**

Visual Arts/Responding

VA:Re7.2

Process Component: Perceive

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question: What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Grade 3

VA:Re7.2.3

Determine messages communicated by an image.

Grade 4

VA:Re7.2.4

Analyze components in visual imagery that convey messages.

Visual Arts/Responding

VA:Re7.1

Process Component: Share

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question: How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

Grade 3

VA:Re7.1.3

Speculate about processes an artist uses to create a work of art.

Curriculum Connections

Common Core State Standards for third and fourth grades.

Grade 3

Common Core State Standards English-Language Arts

English Language Arts Standards » Writing » Grade 3

Text Types and Purposes:

CCSS.ELA-Literacy.W.3.1

Write opinion pieces on topics or texts, supporting a point of view with reasons.

CCSS.ELA-Literacy.W.3.1.a

Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

CCSS.ELA-Literacy.W.3.1.b

Provide reasons that support the opinion.

CCSS.ELA-Literacy.W.3.1.c

Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

CCSS.ELA-Literacy.W.3.1.d

Provide a concluding statement or section.

CCSS.ELA-Literacy.W.3.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.3.3.a

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.3.3.b

Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-Literacy.W.3.3.c

Use temporal words and phrases to signal event order.

CCSS.ELA-Literacy.W.3.3.d

Provide a sense of closure.

Grade 3

Common Core State Standards English-Language Arts

English Language Arts Standards » Reading: Informational Text » Grade 3

Key Ideas and Details:

CCSS.ELA-Literacy.RI.3.1

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

CCSS.ELA-Literacy.RI.3.2

Determine the main idea of a text; recount the key details and explain how they support the main idea.

CCSS.ELA-Literacy.RI.3.3

Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Craft and Structure:

CCSS.ELA-Literacy.RI.3.4

Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 3 topic or subject area*.

Integration of Knowledge and Ideas:

CCSS.ELA-Literacy.RI.3.7

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

Grade 3

Common Core State Standards English-Language Arts

English Language Arts Standards » Speaking & Listening » Grade 3

Comprehension and Collaboration:

CCSS.ELA-Literacy.SL.3.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.3.1.b

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-Literacy.SL.3.1.c

Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

CCSS.ELA-Literacy.SL.3.1.d

Explain their own ideas and understanding in light of the discussion.

CCSS.ELA-Literacy.SL.3.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.3.3

Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas:

CCSS.ELA-Literacy.SL.3.6

Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

Grade 4

Common Core State Standards English-Language Arts

English Language Arts Standards » Reading: Informational Text » Grade 4

Key Ideas and Details:

CCSS.ELA-Literacy.RI.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-Literacy.RI.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

CCSS.ELA-Literacy.RI.4.3

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure:

CCSS.ELA-Literacy.RI.4.4

Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

Grade 4

Common Core State Standards English-Language Arts

English Language Arts Standards » Writing » Grade 4

Text Types and Purposes:

CCSS.ELA-Literacy.W.4.1.a

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

CCSS.ELA-Literacy.W.4.1.b

Provide reasons that are supported by facts and details.

CCSS.ELA-Literacy.W.4.1.c

Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

CCSS.ELA-Literacy.W.4.1.d

Provide a concluding statement or section related to the opinion presented.

CCSS.ELA-Literacy.W.4.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.4.3.a

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.4.3.b

Use dialogue and description to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-Literacy.W.4.3.c

Use a variety of transitional words and phrases to manage the sequence of events.

CCSS.ELA-Literacy.W.4.3.d

Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-Literacy.W.4.3.e

Provide a conclusion that follows from the narrated experiences or events.

About the Exhibition

Simply Beautiful: Photographs from National Geographic **Feb. 22 - May 17, 2015**

Just as its title indicates, *Simply Beautiful*, assembled by award winning photographer Annie Griffiths, plumbs the depth of National Geographic's renowned image collection to take visitors on a visual journey through variations on the universal theme of beauty. More than 50 works, among the loveliest and most appealing photographs from this impressive archive, demonstrate how photographers compose images offering visual proof of the often overlooked beauty in nearly everything. Remarkable pictures come from all of the society's core mission areas: exploration, wildlife, cultures, science, nature, while featuring the work of some of National Geographic's most famous photographers. Each image showcases a specific aspect of what creates beauty in a photograph: light, color, motion, contrast or perhaps just one ineffable, unrepeatable moment. The result is an experience of visual delight, from stunning landscapes and magnificent wildlife to fascinating people and quaint locales.

The National Geographic Society

One of the world's largest non-profit scientific and educational organizations, the National Geographic Society was founded in 1888 "for the increase and diffusion of geographic knowledge." The Society's photographers, bolstered by the prevailing spirit of exploration, were motivated by this lofty goal, often taking great personal risks to capture an image. From the Arctic to Alaska, millions of square miles had yet to be captured on film, and National Geographic photographers were there to fill the void. The society educates and inspires millions every day through its magazines, books, television programs, videos, maps and atlases, research grants, the National Geographic Bee, teacher workshops and innovative classroom materials.

Pre-Visit Activities



Lesson One:

An Introduction to Photographic Terms

Related Subjects:

Visual Arts; English Language Arts Standards » Speaking & Listening » Writing

Class Time Required:

One 45-minute class session

Lesson Overview

In this lesson, students will build vocabulary skills as they learn about photographic terms through a discussion of the works in *Simply Beautiful: Photographs from National Geographic* exhibition. Optional extension activity will provide students the opportunity to write an opinion piece on the topic of beauty.

Materials

- Image One: James L. Stanfield, *A mother shows off her children in a Roma settlement outside Richnava in eastern Slovakia*
- Image Two: Gordon Gahan, *Lake Chad fishermen haul in a net at the end of the day*
- Image 3: Ian Nichols, *A silverback soaks in a swamp, methodically stripping rinsing dirt from herb roots before eating them*
- Image Four: Joe Petersburger, *A male bee-eater takes flight in search of food to entice a female*
- Image Five: Jodi Cobb, *Elaborate costumes are the norm at the annual Notting Hill Carnival in London*
- Appendix: Photographic Terms

Procedures

1. Begin this lesson with a discussion about the selected group of images included in the *Simply Beautiful: Photographs of National Geographic* resource guide. Due to the unique nature of photography se the questions provided below which were developed by the Oakland Museum of Art that students are able to acquire the domaine specific vocabulary. These questions will ensure students identify clear visual examples of terms. It is important to follow up with questions with “what makes you say that?” in order to check for students understanding and increase students skill at providing details that support their observations.
2. Use these questions developed by the Oakland Museum of Art’s “Looking & Telling: Take a good look!”, which may be found online at (<http://www.museumca.org/picturethis/looking-telling-take-good-look>).

Visual Elements

Light

Light is an essential element in the making of any photograph.

- Does the light seem to be natural or artificial?
- Harsh or soft?
- From what direction is the light coming?

Focus

- What parts of the image are clearly in focus?
- Are some parts out of focus?

Note: The range between the nearest and farthest things that appear in focus define the photograph's depth of field.

Color

- What colors do you see, if any?

Texture

- Do you see visual textures within the photograph?
- Composition of the Photograph: How Things Are Arranged

Framing

- How would the picture change if you moved the camera to the right or left, or up or down?
- What has the photographer left out of the picture?

Vantage point

- Where do you think the photographer was standing when he/she took this picture?
- How far was the photographer from what you see in the picture?
- How could you change the vantage point to make the picture look different?

Dominance

- Close your eyes. When you open them and look at the photograph what is the first thing you notice?
- Why is your attention drawn there?
- Are there other centers of interest?
- How are the centers of interest created?

Contrast

- Is there strong visual contrast - lights and darks, varying textures, etc.?

Balance

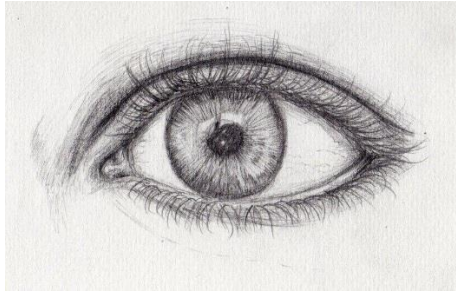
- Is the visual weight on one side of the photograph about the same as the other?
- How about from top to bottom? Diagonally?

3. Conclude by asking students if they learned anything that surprised themselves about what it takes to "read a photograph" during the class discussion.

4. Point out display of vocabulary terms. Ask your students to keep all of their new vocabulary words in mind when they visit the *Simply Beautiful: Photographs from National Geographic* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the photographs that they will see on their fieldtrip to the gallery.

Extension

Direct your students to choose one of the photographs that they discussed in class to write an opinion piece that provides reasons to support whether or not it should be considered beautiful. Students should incorporate the photographic vocabulary terms as a way to gain practice applying the new vocabulary.



Lesson Two:

What do you see?

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Materials

- Image One: James L. Stanfield, *A mother shows off her children in a Roma settlement outside Richnava in eastern Slovakia*
- Image Two: Gordon Gahan, *Lake Chad fishermen haul in a net at the end of the day*
- Appendix: Photographic Terms

Lesson Overview

1. Explain to the students that National Geographic photographs take viewers on a journey, tell stories and explore different views. The photographers can never interfere with the situation unless the situation requires a portrait. These successful images depend on the work of perspective and curious photographers. In this lesson students will investigate the images and gain insight into the photographer's ability to get inside different viewpoints and capture moments of subjects lives. Use the Artful Thinking Routines on the back of Images One and Two to guide the discussion.
2. Ask the students to choose and imagine themselves as one of the people from the photographs. Direct them to write a narrative about what was happening to that person on the day the photograph was taken. Remind students to use the details from the photographs and a clear sequence of events.
3. Allow students to share narratives aloud in class. Note how students are able to use details from the photograph to create a clear voice for their person.

Extension

Students can create a photographers badge creating this identification card will remind students that photographers working for a magazine often have special privileges.



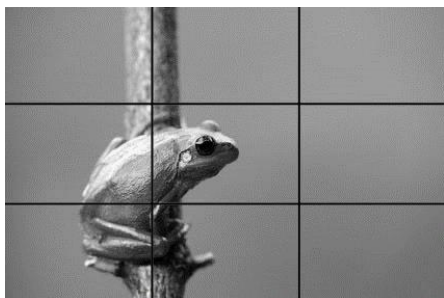
Materials

- 3" x 5" rectangles of construction or card stock paper
- Pencils, erasers
- Coloring pencils or markers
- Hole punch
- String or yarn

Direct students to include the following information on their badge:

Name, self-portrait drawing or photograph, Photographer, School name, Year, National Geographic logo with yellow frame

Post-Visit Activities



Lesson Three:

Framing Daily Life

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview

The photographers that were selected to take part in the *Simply Beautiful* exhibition employed the connection around the aesthetic concepts that create beauty in a photograph. Each of the images in the exhibition, highlights one or more of these aesthetic concepts. In this lesson, students will hone their compositional skills through a discussion of the terms, subject, composition, rule of thirds and participation in a theatrical exercise.

Materials

- “Ziploc” or other brand plastic bags (one bag per group of students)
- Rulers
- Permanent black marker (wide tip)
- Appendix: Photographic Terms

Procedures

1. Begin this lesson with a discussion of the terms, subject and composition, which are often used in the discussion and practice of photography. Display the definitions of these terms for your students, and encourage them to reference these terms and definitions throughout the lesson (see appendix).

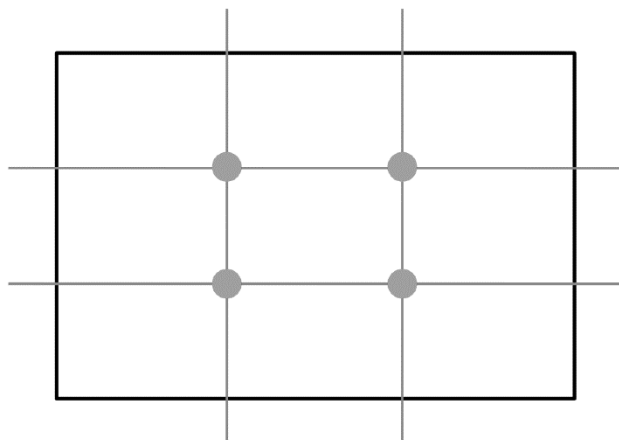
What is composition? What does it mean to compose a work of art, whether it is a painting, drawing or photograph? What is a subject in a work of art?

- **Composition:** Arrangement of the elements within the frame-the main subject, the foreground and background, and supporting subjects.
 - **Subject:** The main idea or object in a piece of artwork.
 - **Rule of thirds:** An imaginary grid drawn across a photo that breaks the image into nine equal squares. By placing the subject on one of the intersecting lines photographs can create successful compositions.
2. Explain to your students that the photographers represented in the National Geographic exhibit photographed the happenings of everyday life and nature (i.e. a woman reading on at a café, a hummingbird in flight, a tumbleweed in mid air, etc.). These photographs captured ordinary people living a particular moment of their lives and certain times in nature. What are some activities that you do every day? Have you ever captured these activities in a photograph? Imagine that you took a photograph of one of these everyday activities, and then looked back at this photograph twenty years from today. What would you think about your younger self? Would you be glad that you captured the activity in a photograph? As a class, brainstorm possible circumstances for your student’s photographs.

3. Explain to your class that they will break into small groups and participate in a theatrical activity that will use their knowledge of the terms, composition, subject and the rule of thirds. They will create a tableau vivant or a staging of a photograph inspired by their daily lives.
4. Divide your class into several groups of four or five students, and assign each group a space, either inside the classroom or outside of the classroom, where they will be able to work away from the other groups.
5. In this lesson, each group will stage a circumstance for an imaginary photograph using props that are found in the classroom (i.e. a group of art students in a museum, students taking a test, a group of friends eating lunch, etc.).
6. Explain to your students that they have an allotted amount of time, approximately 15-20 minutes, to brainstorm a subject for their imaginary photograph and compose every member of their group in the photograph. Encourage the groups to think carefully about the subject and composition of their scenes. What are some examples of subjects for this activity? What types of props can you use to tell the viewer more about the subject(s) of your photograph? How will you compose your photograph? Where will everyone sit or stand? Will the members of your group look at each other in the photograph, or will they look away from each other? Use the rule of thirds grid to place into an artful composition.
7. After each group has set their scene, ask them to stage their photographs for the class. Each group should position themselves in front of their chosen background, either inside or outside of the classroom, and then freeze in the composition that they discussed as a group.
8. While each group is still in their frozen, photographic form, ask the students from the other groups to identify the subject of the photograph and provide their observations on the composition of the photograph. What is the subject(s) of this photograph? Describe the composition of this group's photograph. What props did this group choose to include in their photograph? What activity did this group capture in their photograph?

Extension

Direct your students to write an opinion piece giving three to four reasons why a picture is worth a thousand words.



Sample image of Rule of thirds

**Lesson Four:*****Find Your Frame*****Related Subjects:**

Visual Arts; English-Language Arts

Class Time Required:

One 90-minute class session

Lesson Overview

In any fine art media, artists are working with the seven basic Elements of Art. The seven Elements of Art are: line, color, shape, form, texture, value and space. These elements are just as applicable to photography as they are in painting. In this lesson students will go on an elements of art scavenger hunt collecting photographs from magazines to provide examples of each one.

Materials

- Image 3: Ian Nichols, A silverback soaks in a swamp, methodically stripping rinsing dirt from herb roots before eating them
- Selections of magazines on a variety of topics
- Scissors
- Glue sticks
- Colored markers
- Construction paper

Procedures

1. Display Image Three and engage students in a discussion locating and describing each of the seven Elements of Art in this photograph.
2. Direct students to sort through and carefully observe the magazine photographs. They should select images that they believe emphasize one of the Elements of Art. Post the definitions of each of the Elements of Art for student reference.
3. After the students have selected an image that represents each of the elements they should arrange them into an interesting composition onto the construction paper. Once they are satisfied with the arrangement ask them to label each image with the element it represents.
4. As a wrap up students can share different images they selected with classmates to reinforce the vocabulary.

Extension

Students can create a list of similes for each of your photographs. Using similes to describe the photographs can help us see them in new ways. Remind students that similes typically use like or as.

Glossary

Glossary

Action—see Movement.

Angle—see Vantage Point.

Background—the area in the picture that appears farthest away from the viewer, usually near the horizon line.

Body Language—movements (as with the hands) or posture used as a means of expression.

Candid—relating to photography of people acting naturally without being posed.

Complementary Colors—pairs of colors that are opposite each other on the color wheel, red and green, yellow and purple, and orange and blue.

Composition—arrangement of different objects and elements in a photograph. The choice and arrangement of visual elements are techniques a photographer uses to communicate an idea.

Consistency of style—An artist's choice of style, medium, colors and subject matter that distinguish him or her from every other artist in some way.

Digital Camera—a camera that records images as digital data instead of on film.

Elements of Art—components used to create a work of art. These include line, color, shape/form, texture, value, and space.

Expose—to expose film, or to make an exposure, you press the camera's shutter release button, which in turn opens the shutter inside the camera.

Expression— the way one's face looks or one's voice sounds that shows one's feelings.

Foreground—the part of the picture or scene that appears closest to the viewer, usually near the bottom.

Framing—what the photographer has placed within the boundaries of a photograph.

Gaze—to fix the eyes in a steady intent look.

Gesture—a movement of the body or limbs that expresses or emphasizes an idea or a feeling.

Light—the essential ingredient for making any photograph. The source of light may be natural and/or artificial.

Mood—the feeling expressed in a work of art or literature

Movement—objects or visual elements in a picture that cause the eye of the viewer to travel within and across the work of art.

Photograph—a picture of a person or scene in the form of a print or transparent slide; recorded by a camera on light-sensitive material.

Photography—“drawing with light” in ancient Greek. The art or process of making pictures by means of a camera that directs the image of an object onto a surface (as film) that is sensitive to light.

Photojournalism—journalism consisting mainly of photographs to convey the meaning of the article, with written material playing a small role.

Photojournalist—a journalist who presents a story primarily through the use of photographs.

Pixels—a digital camera captures pictures as little rectangles called pixels—short for “picture elements”—that are saved in a digital file instead of on film.

Portrait—a work of art that represents a specific person, a group of people, or an animal. Portraits usually show what a person looks like as well as revealing something about the subject’s personality.

Pose—to hold or cause to hold a special position of the body.

Repetition—recurrence of visual elements at regular intervals within an image.

Rule of thirds—An imaginary grid drawn across a photo that breaks the image into nine equal squares. By placing the subject on one of the intersecting lines photographs can create successful compositions.

Scale—the size of each element within the frame of a photograph.

Sequence—pictures arranged in order to tell a story.

Shadow— the dark figure cast on a surface by a body or objects that are between the surface and the light.

Subject—the main thing(s)—people, objects, places, events, ideas, etc., in a photograph.

Time—all photographs capture a moment in time. In some images, the time of day/year/season/historical era/point of action can be identified by carefully examining the picture.

Vantage Point—where the photographer positioned the camera to take a photograph.

Additional Vocabulary Pertaining to **Vantage Point**:

- Bird’s eye view—looking down from above
- Worm’s eye view—looking up from below
- Direct approach—looking straight at the subject
- Angled approach—looking at the subject from one side
- Close up—photographing the subject from very near
- Long view—photographing the subject from far away

Brief Chronology of Photography

Excerpt from *Photography: An Illustrated History* by Martin W. Sandler.

Mid 1770s

The *camera obscura* as a portable box starts to appear, laying the groundwork for the ideas of photography as we know it.

1839

Louis Jacques Mandé Daguerre demonstrates the first practical method of recording images with a camera. Daguerreotypes, as these photographs became known, consisted of copper plates coated with silver and were noted for their clarity. Their popularity spread throughout the world where they were adopted to meet the demands of portraits.

1841

William Henry Fox Talbot perfects and patents his calotype process. Unlike daguerreotypes (see above), calotypes were produced on light-sensitive paper. His creation of the negative-to-positive paper process revolutionized the ability to reproduce multiple photographs from a single negative.

1855

The first cameras for taking stereographic pictures are introduced. The ferrotype process (tintypes) is introduced to the United States.

1872

Eadweard Muybridge captures motion with a camera through successive frames.

1888

George Eastman introduces the Kodak handheld camera and flexible film. The halftone printing process is perfected.

1904

The Lumière brothers introduce the autochrome color process.

1913

The Leica camera is introduced.

1934

Automatic flash equipment is designed for hand-held cameras.

1937

Kodachrome color film, developed by Leopold Godowsky and Leopold Mannes, is introduced.

1946

Eastman Kodak introduces Ektachrome, the first color film that can be processed by the photographer.

1947

Dr. Edwin Land introduces the first instant print camera, the Polaroid Land Camera.

1963

The Kodak Instamatic Camera is introduced.

1972

110-format cameras introduced by Kodak with a 13 x 17 mm frame

1973

C-41 color negative process introduced, replacing C-22

1975

Steve Sasson at Kodak builds the first working CCD-based digital still camera

1987

Both Kodak and Fuji introduce disposable cameras.

1988

Sony and Fuji introduce the first digital cameras for consumer use. PhotoMac, the first image manipulation program for Macintosh computers, is introduced.

Appendix

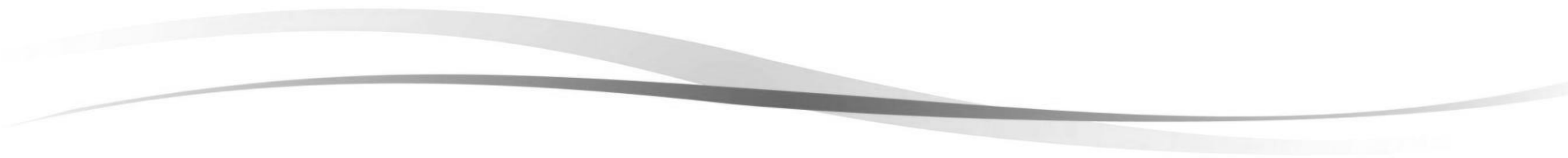
Elements of Art:

Sensory components used to create works of art: line, color, shape, form, texture, value and space.



Color:

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).



Form:

Form, along with shape, defines objects in space. Form has depth as well as width and height.



Line:

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction and length.



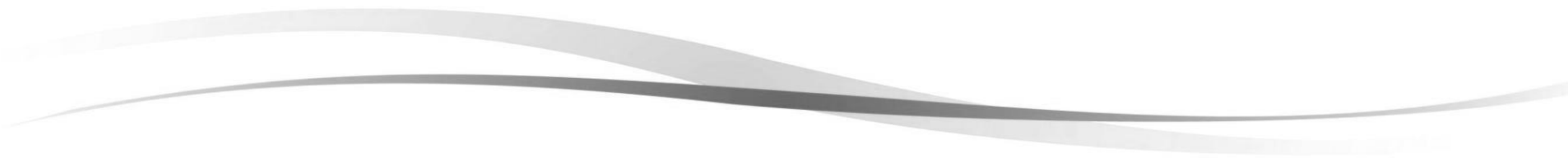
Texture:

The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.



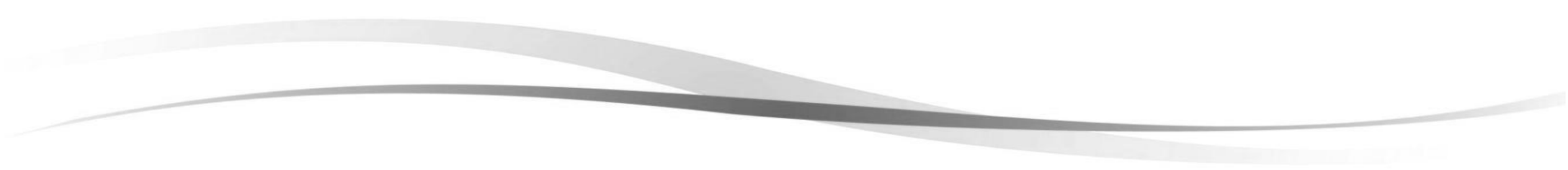
Shape:

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.



Space:

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.



Value:

Lightness or darkness of a hue
or neutral color.



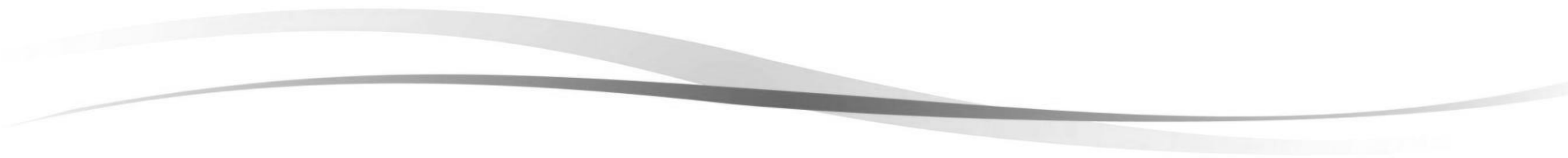
Angle view:

Placement of a camera at an angle to the subject rather than straight on.



Background:

The part of the picture plane that seems to be farthest from the viewer.



Bird's eye:

Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.



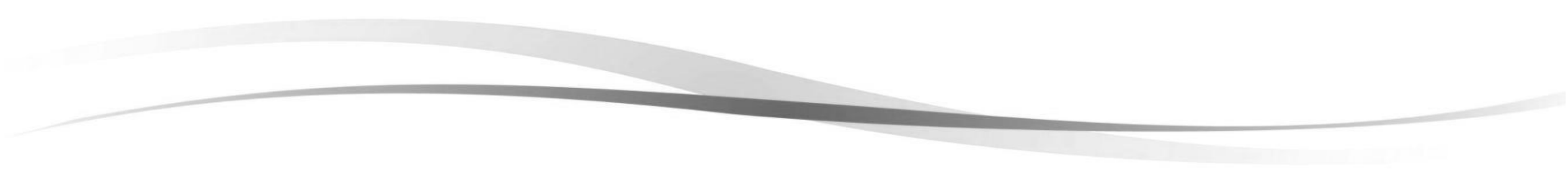
Close-up:

Placement of a camera close to the subject; used especially for a person's face.



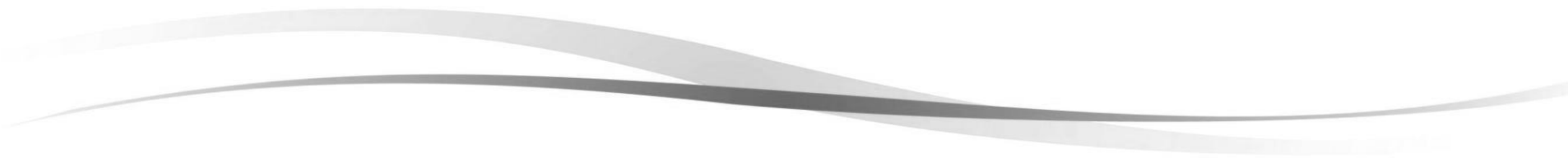
Composition:

Arrangement of the elements within the frame-the main subject, the foreground and background, and supporting subjects.

Decorative wavy lines in shades of gray at the bottom of the slide.

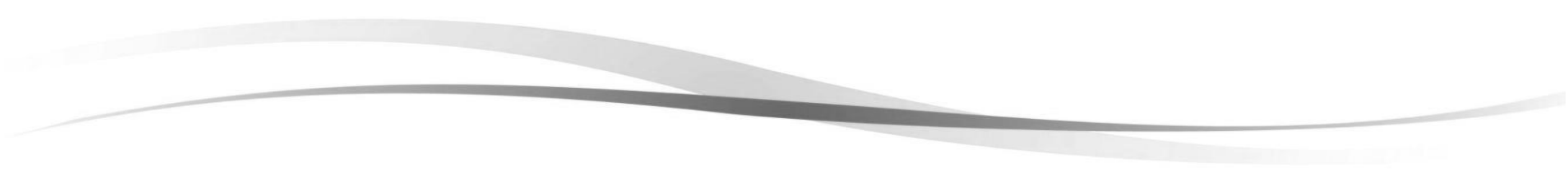
Extreme Close-up:

Placement of a camera very close to the subject (i.e., a detail of a person's eye).



Far view or long shot:

Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Decorative wavy lines in shades of gray at the bottom of the slide.

Foreground:

Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.



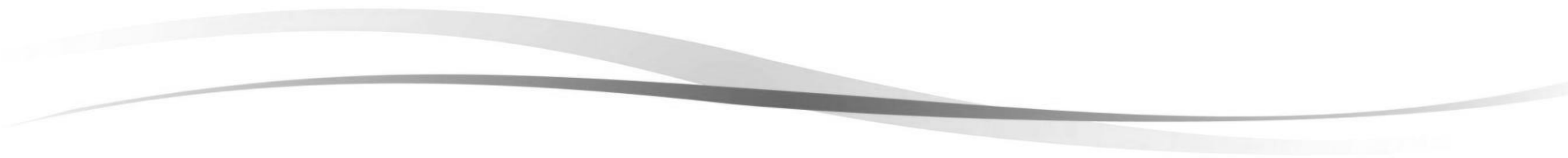
Framing:

When the photographer
arranges the subject,
foreground, and background
within the boundaries of the
camera frame.



Front view:

Placement of a camera in
front of the subject.



Subject:

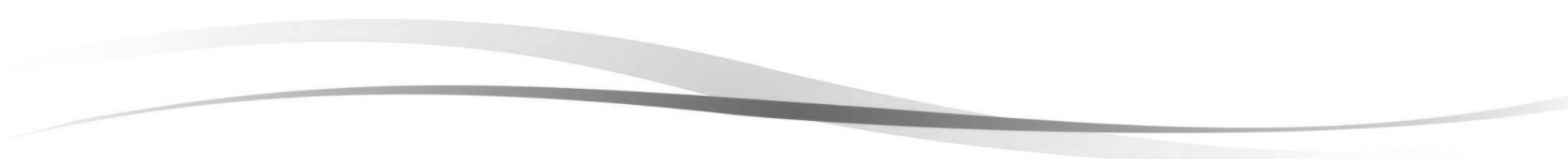
The main idea or object in a piece of artwork.

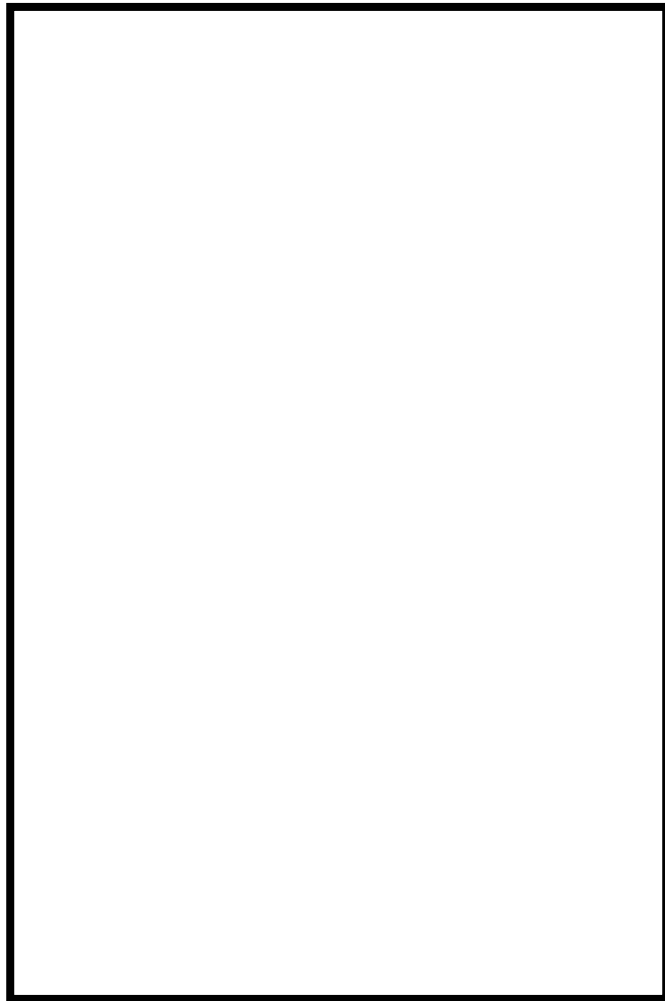
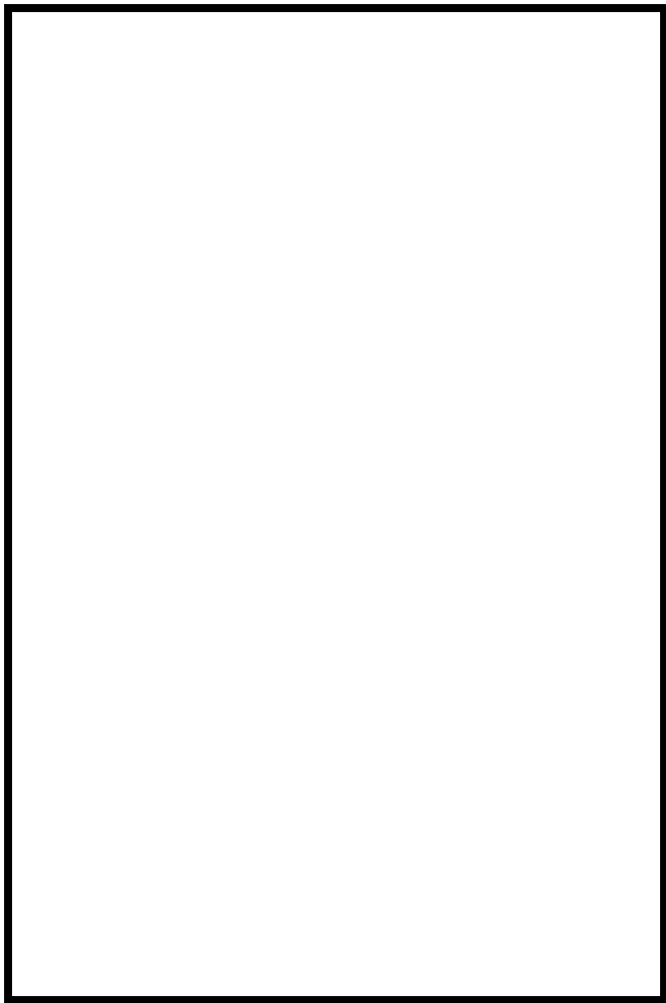


Vantage Point:

Where the camera is placed to take the photograph. The relationship between the camera and the subject.

For example: Is the camera placed at, above or below eye level?







Annie Griffiths, *White pelicans gather in a Mississippi salt marsh.*

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